

Modern Times

60

Original Contemporary Graded Works
for classroom or concert

Edited by Robert Brightmore

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Chanterelle

750

MODERN TIMES

THE COMPLETE SERIES

In response to the ever-growing demand for new and stimulating repertoire, Chanterelle's series *Modern Times* is an extended collection of 60 original compositions in varying styles from around the world.

First published in five separate volumes, each original book is progressive and presents carefully selected pieces, graded in accordance with the various grading standards (grades 1-6) worldwide.

The originality and imagination of the composers presented here speaks for itself and we hope that *Modern Times* will be a source of pleasure to young students, players and teachers alike.

The pieces presented here have been conceived with certain priorities in mind. The overriding consideration that I have given to editing this series is that musical expression dictating the required technique should be foremost in the mind, thus initiating a more creative approach to music-making. To this end, the repertoire chosen gives priority to phrasing of the melodic line and rhythmic understanding, as well as dynamic shape and contrast.

Each book further broadens the scope of technique, movement, positioning, the use of slurs, general expression, phrasing and articulation.

The composers who have contributed to this publication are also accomplished guitarists and all have extensive knowledge and experience of the instrument. Their styles are considerably varied and in some cases directly influenced by their backgrounds: Gilbert Biberian (Armenia/GB, 1944*), Martin Byatt (Scotland 1956*), Abel Carlevaro (Uruguay, 1918 - 2001), Richard Charlton (England/Australia, 1955*), Ernesto Cordero (Puerto Rico, 1946*), Carlo Domeniconi (Italy, 1947*), Brian Hodel (USA, 1948*), Oliver Hunt (England, 1934 - 2000), Ricardo Iznaola (Cuba/Venezuela, 1949*), Francis Kleynjans (France, 1951*), Stefan Soewandi (Indonesia, 1962*), George Zarb (Greece), Jaime M. Zenamon (Bolivia, 1953*).

Robert Brightmore, Editor
January, 2007

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1. PRELUDIO

Jaime M. Zenamon

Lento

p i m a p a m i simile

mf molto legato

poco cresc. *poco rall.* *a tempo*

poco rall. *più f* *a tempo*

cresc.

cresc. *f*

rall. *poco rall.* *D.C. al ⊕ e poi la Coda*

mf *molto rall.* *pp — poco*

2. ESCALANDO

Allegretto

Jaime M. Zenamon

1 *p i m* *p i m* *p i m* *p i m* *simile* *p i m* *p i m* *p i m*

f (5) (4) (3) (3) (4) (3) (4) (5)

pp (echo)

3 *p i m* *p i m*

f (3) (4) (3) (4) (1) (2) (3) (4) (5)

pp (echo)

5 *p i m* *p i m*

f (4) (5) (1) (2) (3) (4) (5) (6) (7)

pp (echo)

7 *p i m* *p i m*

f (5) (4) (3) (4) (3) (4) (3) (4) (5)

pp (echo)

9 *p i m* *p i m*

f (3) (4) (3) (4) (3) (4) (3) (4) (5)

11 *p i m* *p i m*

f (4) (2) (3) (1) (2) (3) (4) (5) (6)

pp (echo)

13 *p i m* *p i m*

f (4) (3) (2) (1) (2) (3) (4) (5) (6)

pp **f** **pp**

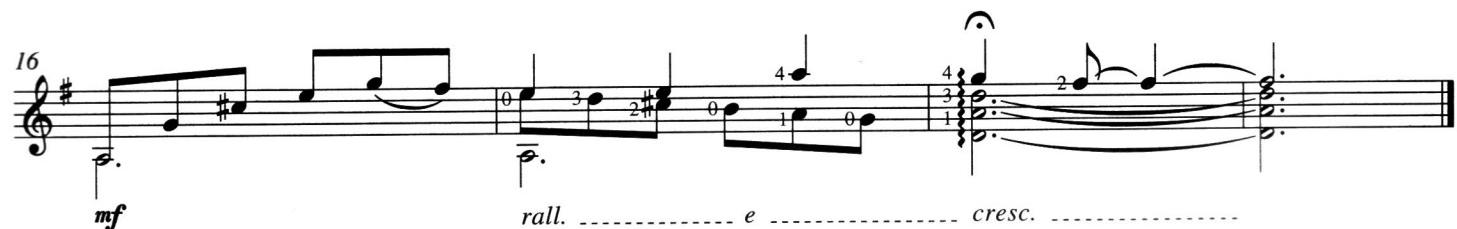
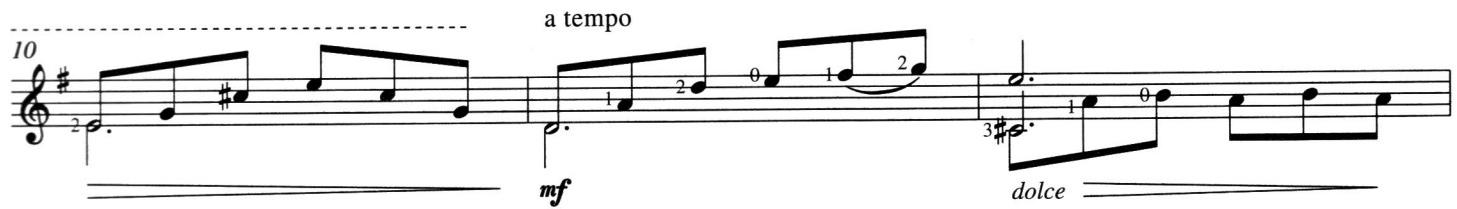
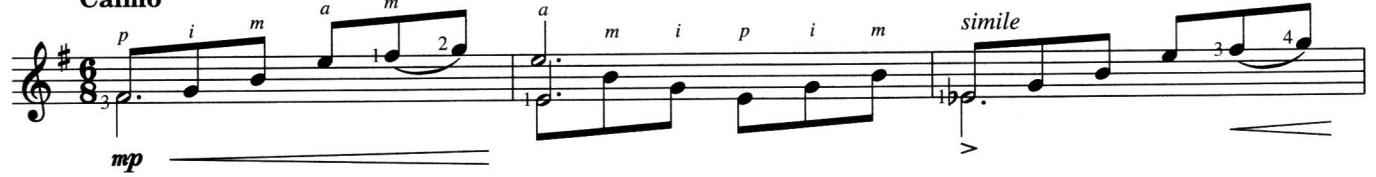
15 *p i m* *p i m*

f **pp** *p* **p** *p* **mf**

3. PAISAJE

Jaime M. Zenamon

Calmo



4. ARPEGGE

from "3 Petites Pièces", Op.77

Francis Kleynjans

Assez lent et expressif, avec langueur et nostalgie

faire bien chanter souplement les voix

dim.

f

p

f

f

rit.

a tempo

p

ff dim.

f

dim.

p

*D.C. al §
e poi la Coda*

CODA

en retenant

dim.

a tempo

p

rit.

rall. progr.

très rit.

Fine

p

pp

5. "CHANSON DU MARIN DISPARU"

from "3 Petites Pièces", Op.77

Francis Kleynjans

Assez grave et pas trop vite

bien faire chanter les basses

a tempo

rit.

f

en retenant

a tempo

rit.

D.C. al e poi la Coda

CODA

plus lent

au loin

Fine

f

rall.

pp

6. SAN MARTIN

Oliver Hunt
(June 1986)

Andante ($\text{♩} = 100$)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

sempre mf

poco rall.

a Iván Ríos

7. ESTUDIO A LA CUBANA

Ernesto Cordero
(1986)**Andante** ($\text{♩} = \text{ca. } 60$)

mf marcare un poco il basso

5

9

13

17

21

25

29

33

rall e dim.

a Eladio Scharrón

8. VIÑETA II

Ernesto Cordero
(1986)**Elegante** ($\text{♩} = 84$)

4

ϕ_{II} _____

i p i m *p i m a*

m i m i m i

simile

p cresc. e accel. poco

7

a tempo

ϕ_{II} _____

f

13

ϕ_{I}

rit.

mp

16

rall. -----

9. MEXICO - 18th September, 1985

Slow ($\text{♩} = \text{ca. } 72$)

Gilbert Biberian
(19th September 1985)

The sheet music consists of six staves of musical notation, each with a different dynamic marking and performance instruction:

- Staff 1:** 3/8 time, dynamic **p**, ending with a fermata and two parallel slurs.
- Staff 2:** 6/8 time, dynamic **mp**, ending with a fermata and a dynamic **p**.
- Staff 3:** 11/8 time, dynamic **mf**, with the instruction **legato**.
- Staff 4:** 16/8 time, dynamic **p**, ending with a fermata and two parallel slurs.
- Staff 5:** 21/8 time, ending with a fermata and two parallel slurs.
- Staff 6:** 26/8 time, dynamic **mp**, ending with a fermata and a dynamic **mf**.

32

p (*echo*) *mf*

37

43

mf

48

sul ponticello

p

53

sul tasto

p

59

pp *ppp*

10. ESTUDIO PRIMARIO No. 1

Abel Carlevaro

(♩ = 76 - 80)

1

p

4

7

11

15

19

rall.

11. ESTUDIO PRIMARIO No. 2

Abel Carlevaro

(♩ = 112 - 116)

6

11

16

a tempo

22

27

32

poco ten.

rall.

12. ALL OF THAT TO WHICH THE NAME "JAZZ" IS GIVEN

Brian Hodel
(1986)

Tenderly ($\text{♩} = 100 - 144$)

(*Jazz waltz feeling*)

p **mf** **p**

mf > **mp**

mf > **p**

cresc. poco a poco

mp

mf > **rall.**

13. BAIAO

Brian Hodel
(1986)

Brightly, with even rhythm ($\text{♩} = 60 - 104$)

i

p *mp*

s

m

p

10 |1. |2.

15

20

24

28 *Dal § al ♩ e poi la Coda*
rall.

CODA

a tempo

rall.

rall. e dim. poco a poco

14. EPISODE

George Zarb
(1985)

Lento

1

pp secretly whispering

4

6

ff ————— *pp*

9

p —————

12

p *a m i m i m i m i m i*
⑥

14

f ————— *ff* (*pppp*)

16

pp

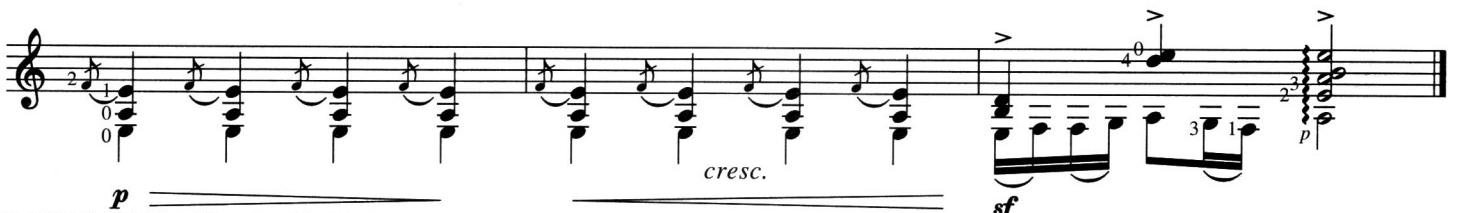
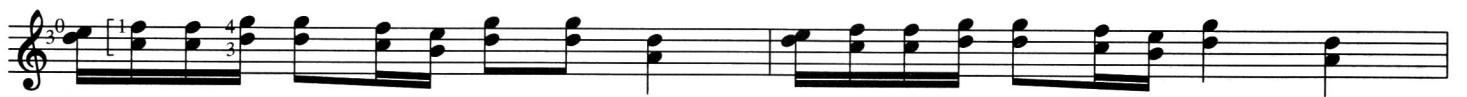
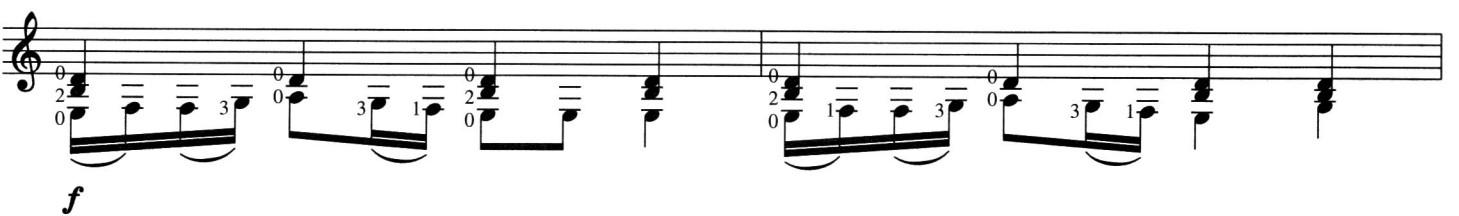
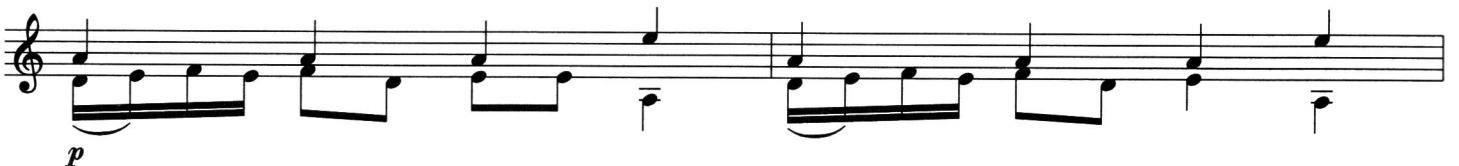
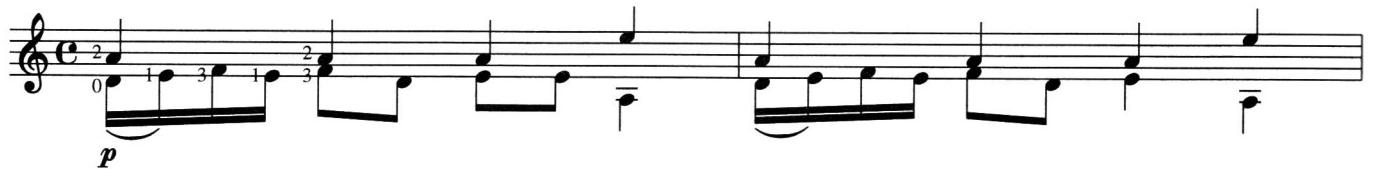
sul tasto

molto lento

15. GREKOS

George Zarb

Andantino ($\text{♩} = \text{ca. } 76$)



16. BEAR DANCE

Arkoudohoros

George Zarb

16. BEAR DANCE

Arkoudohoros

George Zarb

1 f

9 p

17 mf

25 f

17. ESTUDIO

Andante

George Zarb

17. ESTUDIO

Andante

CI

p

CI

p

15 1. mf

19 2. mf

φIII

φII φIII

ossia

18. AUTUMN MIST

Oliver Hunt

Andante

CIII

4

7

10

13

16

19

22

rall.

a

p

m

i

4

3

2

1

pp

mf

dim.

mp

dim.

m

i

m

a

m

i

m

i

φII

19. LANDSCAPE

Stefan Soewandi

Poco allegro ($\text{♩} = \text{ca. } 144$)

The musical score consists of four staves of music for a solo instrument. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6/8'). The key signature changes from G major (one sharp) to A major (two sharps) at the beginning of the third staff. Measure numbers 1 through 7 are indicated above the staves. Various performance markings are present, including dynamic markings like *p*, *i*, *a*, *m*, *f*, and *mf*, and articulation marks like dots and dashes under the notes. Measure 1 starts with a forte dynamic *f*. Measures 2-3 show eighth-note patterns with grace notes. Measures 4-5 continue the eighth-note patterns with some sixteenth-note figures. Measure 6 begins with a change in time signature to 6/8. Measure 7 ends with a fermata over the last note.

20. SEA PICTURE

Stefan Soewandi

Tranquillo

The musical score consists of two staves of music for a solo instrument. The key signature is G major (one sharp). Measure 5 starts with a dynamic *mf* and a marking *molto legato*. The first staff ends with a repeat sign and leads into the second staff. Measure 4 begins with a dynamic *p*. The music features eighth-note patterns with grace notes and various performance techniques indicated by markings like *p*, *i*, *m*, *a*, and *simile*. Measure 5 includes a dynamic *p* and a marking *molto legato*. Measure 6 begins with a dynamic *p* and a marking *simile*. Measure 7 continues with eighth-note patterns and dynamic *p*. Measure 8 concludes with a dynamic *p*.

7

harm. -----

XII VII
XII VII
XII VII
XII

(6)

10

13

16

19

22

25

f ----- *mf* ----- *mp* ----- *mf*

più tranquillo

decresc. ----- *poco* ----- *a* ----- *poco* ----- *mp* ----- *fade* ----- *ppp*

CIIV

21. DRONES

Gilbert Biberian

Tempo di marcia

V

mf

very crisply - verso il pont.

ord.
II

10 *sul (5)*
f

sul (5) sempre
mf

verso il pont.

14

f

ord.
V

19

mf

very crisply - verso il pont.

23

sul (4)
f

28

V
f

33

II
V
f

37

IV
II
IV
mf

41

raucously

ord.

45

V
II
sul (6)

49

53

f

to Mercedes Otero

22. BEAR DANCE

Gilbert Biberian

Andante pomposo ($\text{♩} = 80$)

1

6

11

16

21

23. DANZA DEL CUCULO

Carlo Domeniconi

Allegretto

ϕ_{III}

ϕ_{I}

5

9

poco rall.

13 φIII

riprendendo

f

17 φI

p

a m i

f

21 cresc.

cresc.

un poco rall.

CII

a tempo

(3) (4)

a m i p

rall.

cresc.

ff

f

p

29 a tempo

4

02

03

1

mp

mp

rall.

pp

φIII

33 più p

p

Un poco più lento

(2)

Dal § al φ e poi la Coda

φ CODA

#8

pp

un poco rall.

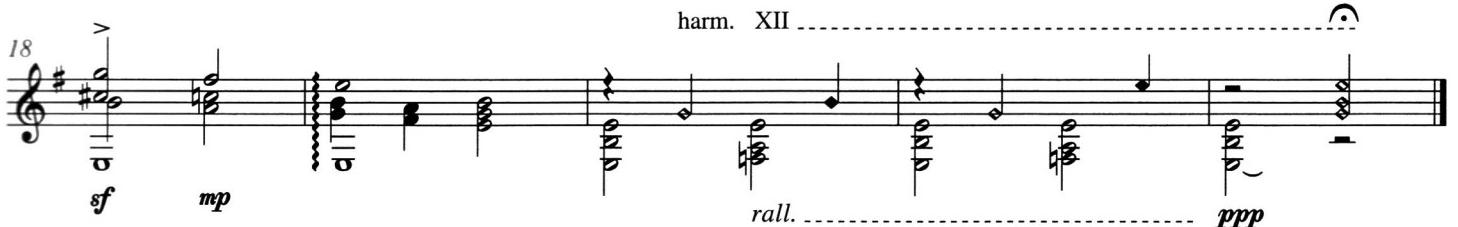
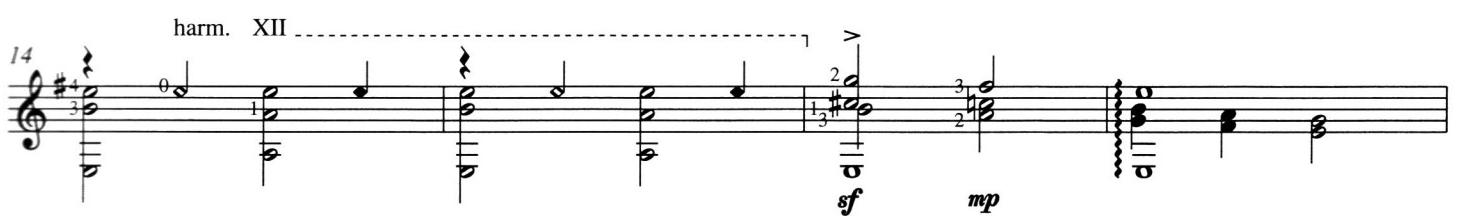
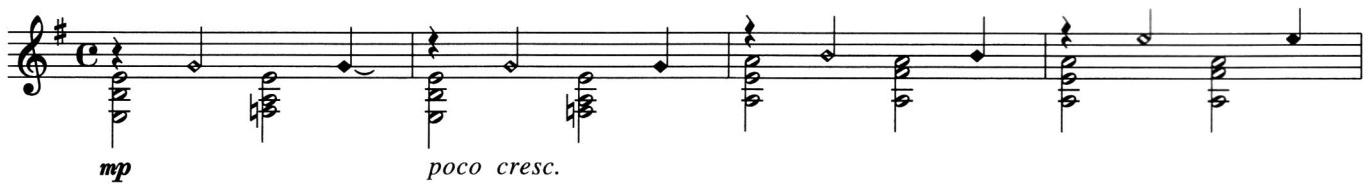
f

24. LA NOCHE

Jaime M. Zenamon

Lento e calmo

harm. XII



a Carlos Barbosa Lima

25. VIÑETA CRIOLLA 1

Ernesto Cordero

Andante con spirito ($\text{♩} = \text{ca. } 80$)

The music is in 2/4 time, treble clef, and includes the following measures:

- Measures 1-4: Dynamics *p*, *i*, *a*, *p*, *i*, *m*, *p*, *i*. Measure 4 ends with a fermata.
- Measure 5: Dynamics *f*. Measure 5 ends with a fermata.
- Measure 9: Dynamics *mp*.
- Measure 13: Dynamics *f*. Measure 13 ends with a fermata.
- Measure 17: Dynamics *mf*.
- Measure 21: Dynamics *f*. Measure 21 ends with a fermata. Above the staff, it says "harm. XII". Below the staff, it says "molto rall.".
- Measure 25: Dynamics *mp*, *p* *rall.*, *pp*, *mf*. Measure 25 ends with a fermata. Above the staff, it says "CII".

Un poco più lento

The continuation of the music starts at measure 25. The dynamics are *mp*, *p* *rall.*, *pp*, *mf*. The measure ends with a fermata. Above the staff, it says "CII".

a Lawrence Del Casale

26. ESTUDIO FUGAZ

Ernesto Cordero

Allegretto con eleganza ($\text{♩} = \text{ca. } 69$)

The sheet music consists of six staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature varies between common time and 8/8.

- Staff 1:** Dynamics include *mp*, *sforzando* (sforz), and *mf*. Fingerings (0, 1, 2, 3) are indicated above the notes.
- Staff 2:** Measures 4-5. Dynamics: *mp*. Fingerings: 0, 1, 2, 3. Articulation marks: ϕII .
- Staff 3:** Measures 6-7. Dynamics: *mf*, *sforzando*, *mp*, *sforzando*. Fingerings: 0, 1, 2, 3, 4.
- Staff 4:** Measures 8-9. Dynamics: *mf*, *sforzando*, *mp*, *sforzando*. Fingerings: 0, 1, 2, 3, 4.
- Staff 5:** Measures 10-11. Dynamics: *mf*. Fingerings: 0, 1, 2, 3, 4. Articulation marks: CII .
- Staff 6:** Measures 12-13. Dynamics: *p*, *cresc.* Fingerings: 0, 1, 2, 3, 4.
- Staff 7:** Measures 14-15. Dynamics: *f*, *mp*, *mf*, *f*. Fingerings: 0, 1, 2, 3, 4.
- Staff 8:** Measures 16-17. Dynamics: *f*, *mp*, *mf*, *f*. Fingerings: 0, 1, 2, 3, 4.
- Staff 9:** Measures 18-19. Dynamics: *f*, *mp*, *mf*, *f*. Fingerings: 0, 1, 2, 3, 4.
- Staff 10:** Measures 20-21. Dynamics: *f*, *mp*, *mf*, *f*. Fingerings: 0, 1, 2, 3, 4.

24

27

31

34

38

42

46

50

27. THE DEVIL'S PLAYGROUND

Brian Hodel

Animato ($\text{♩} = 80$)

The sheet music consists of six staves of musical notation for a single instrument. The first staff begins with a dynamic ***mf***. The second staff includes a tempo marking ***Animato*** and a dynamic ***mp***. The third staff features a dynamic ***p*** and a crescendo instruction ***cresc. poco a poco***. The fourth staff contains a dynamic ***3***. The fifth staff includes a dynamic ***allarg.*** and a ritardando instruction ***rit.***. The sixth staff concludes with a dynamic ***f*** and a performance instruction ***D.C. al ⊕ e poi la Coda***.

to Jenny Wormald

28. PETIT PRELUDE

Gilbert Biberian

The musical score consists of 11 staves of music, each with a different dynamic marking and tempo. The dynamics include *p*, *mf*, *p*, *p*, *p*, *p*, *p*, *p*, *f*, *rall.*, and *mf*. The tempos are indicated by $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$. The score is divided into sections labeled III, I, III, I, VI, VIII, X, V, III, II, I, I, III, I, V, IV, V, VI, V, III, II, III, and VI. The music features various note heads and stems, with some notes having numbers above them (e.g., 1, 2, 3, 4) and some having arrows pointing to them (e.g., \uparrow , \downarrow , \rightarrow , \leftarrow). The score is written on five-line staves with a treble clef.

29. REGGAE SUNRISE

Martin Byatt

Allegro ($\text{d} = 88$)

4
5
6
11
16
20
24
28
32
36

30. HANGIN' AROUND

Martin Byatt

(♩ = 72)

Allegro (♩ = 126)

8

13

17

21

25

28

32

mp

f

f

f

f

32. CASCADE

Jaime M. Zenamon

Moderato

Moderato

1 2 3 5 7 11 14 16 19

p *f* *p* *f* *mf* *f* *p* *f* *p* *f*

p subito *mf* *f*

ritmico *simile*

poco *a tempo*

poco rall. *leggiero*

33. EFFECTS

George Zarb

pizz. -----

7 pizz. -----

13 pizz. -----

19 pizz. -----

25 pizz. ----- ponticello

32 pizz. -----

38 pizz. ----- pizz. -----

44 Tambora (con pulgar)

34. ESTUDIO

(Poco libero)

Abel Carlevaro

[Le note con il segno x
devono essere ritenute.]

(♩ = ca. 84)

i m

CIII

i m

CI

i m

i m

③ ten. a tempo

i m

poco rall.

i m

i m

CIII

ΦII

35. ESTUDIO

(Movimiento alternado)

Abel Carlevaro

a Carlos Barbosa Lima

36. VIÑETA CRIOLLA III

Ernesto Cordero

Ritmico ($\text{♩} = \text{ca. } 72$)

Ritmico ($\text{♩} = \text{ca. } 72$)

1 mp

5 ff *subito*

9 *nat.*

13 p *cresc. un poco*

18 f *un poco metallico*

23 ff *subito*

28 mf

33 f *(secco)* p *dolce*

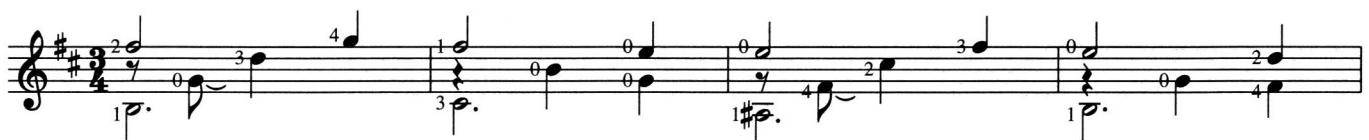
pizz. *nat.*

37. VALSE

en si mineur

from "3 Petites Pièces", Op.77

Francis Kleynjans

Assez vif et bien enlevé

5

a tempo (*fluide*)

9

13

harm.
XIX
①

Fine

17

très lié avec esprit

f = *mf*

D.C. al Fine

1.

2.

38. SIMPLE MELODIE

en la majeur

Francis Kleynjans

Pas trop vite, avec un discrète pointe de nostalgie

(♩ = ca. 84)

comme une ballade bien chanté, avec simplicité

a tempo

CII rit.

p tranquille rit. ff

CII ff ff sans ralentir f

mf f mf f mf mf

rall. tendrement (sur la touche) en s'éloignant

p pp ppp

39. CAKEWALK

Richard Charlton

Andante ($\text{♩} = \text{ca. } 96$)

1

mf

4

f

8

12

16

$\textcircled{\text{o}}$

al Coda

CV

p

gliss.

19

20

22

CIII

24

26

29

32

harm.
XIII
① 2
② (b) (b)
CODA
D.C. al Coda
e Coda

39

dim.

43

47

40. DOWN AND OUT

Martin Byatt

Andante ($\text{♩} = \text{ca. } 96$)

1

5 nat.

9

13

17 a tempo

21

25

29

33

CI

CI

CI

CI

CI

CI

CII

CII

CIII

CIII

pont.

sub. p

rit.

rit.

rubato

⑤

⑥

41. MOTIVO DE DANZA

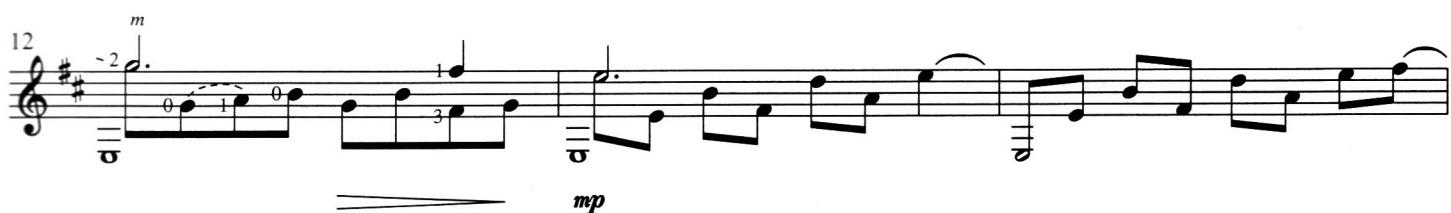
Jaime M. Zenamon

Moderato

Sheet music for piano, page 2, showing measures 1 through 25. The music is in common time with a key signature of four sharps. The score includes two staves: treble and bass. Various dynamics and performance instructions are included, such as *mf*, *a tempo*, *simile*, *poco rit.*, *mp*, *espress.*, *cresc.*, *rall.*, *al Coda*, *D.C. al e Coda*, *CODA*, and *rall.*.

42. CHINESE BLOSSOM

Jaime M. Zenamon

Lento***mp molto espress.***

1. 2.



18

CII

21

24

27

30

33

35

(2nd time *mp* dim.)

43. PRELUDIO

Jaime M. Zenamon

A piacere

1 *p i m a p a m i* simile

2 *cresc.*

3 *($\frac{1}{2}$ CII)*

4 *f* *($\frac{1}{2}$ CII)* *(2nd time poco dim.)*

5 *mfp* *cresc.*

6 *a tempo*

7 *(2nd time)* *p sub.* *cresc.*

8 *($\frac{1}{2}$ CII)*

9 *a tempo*

10 *(2nd time)* *poco rit. e dim.* *mp*

11 *a tempo*

12 *rall.* *p* *(5)*

13 *rall.*

14 *pp dolce*

pour Elke

44. PETITE VALSE INTIME ET SENTIMENTALE

Pas trop vite ($\text{♩} = \text{ca. } 126 - 132$) $\frac{1}{2}$ CVIIFrancis Kleynjans
Op. 81

CII

souple et tendrement chanté

simile

4

CII

7

10

CVII

13

1. $\frac{1}{2}$ CV2. $\frac{1}{2}$ CV

15

rit.

45. HUMORESQUE

Gai et bien rythmé, avec humour et fantaisie

Francis Kleynjans
Op. 94, No. 2

The sheet music consists of six staves of musical notation for a single instrument. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4.

- Staff 1:** Dynamics include **f**, **a tempo**, **avec esprit**, **m**, **i**. Articulations: slurs, accents, and grace notes.
- Staff 2:** Dynamics include **f**, **rit.**, **a tempo**, **mf**.
- Staff 3:** Dynamics include **m**, **simile**, **rit.**, **p**, **(5)**, **mf**.
- Staff 4:** Dynamics include **p**, **mf**, **f**, **CII**, **CIII**.
- Staff 5:** Dynamics include **④ rall.**, **tendrement**, **tenir**, **a tempo**, **f sub.**, **décidé**, **p**, **1.**, **accel.**.
- Staff 6:** Dynamics include **rit.**, **XII**, **f**, **accel.**, **très vif**, **sec**.

46. ...AU CLAIR - OBSCURE...

Lent, dans une vaste plénitude ($\text{♩} = \text{ca. } 48$)

Francis Kleynjans

Op. 79, No. 2

CII

1 *souple et largement chanté (lié et fluide)*

5 *simile*

9 *a tempo*

13 *f*

17 *p plus calme*

21 *f*

24 *ff (sonore)*

rall.

en s'éloignant

p (5) i (3) m a

(6) plus lent tasto pp

poco rit.

avec ampleur poco rit.

avec force

molto rit.

tasto

47. LE MOULIN DE LOYA

Barcarolle

Pas vite et bien rythmé ($\text{♩} = \text{ca. } 52$)Francis Kleynjans
Op. 19

Pas vite et bien rythmé ($\text{♩} = \text{ca. } 52$)

Francis Kleynjans
Op. 19

1 $\text{♩} = \text{ca. } 52$

2 $\frac{1}{2} \text{ CII}$ $\frac{1}{2} \text{ CX}$

4 $\frac{1}{2} \text{ CI}$ $\frac{1}{2} \text{ CII}$ rit.

5 $\frac{1}{2} \text{ CII}$ $\frac{1}{2} \text{ CX}$ $\frac{1}{2} \text{ CIX}$

7 $\frac{1}{2} \text{ CV}$ $\frac{1}{2} \text{ CIX}$ $\frac{1}{2} \text{ CV}$ i a $\frac{1}{2} \text{ CII}$ p m i p $simile$ $rall.$

9 $p \gg pp$

48. MINIATURE I

Ricardo Iznaola

Andantino ($\text{♩} = \text{ca. } 92$)

The musical score consists of ten staves of music for a single instrument. The key signature changes frequently, including C major, B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, and A major. The time signature also varies, including common time, 2/4, 3/8, and 6/8.

Performance instructions and dynamics include:

- Measure 1: *mp*
- Measure 5: *CI*
- Measure 10: Measure 15: *diminuendo e ritard.*
- Measure 15: $\frac{1}{2}$ CIII, *a tempo*, *simile*
- Measure 20: *poco rit.*
- Measure 24: *a tempo*, *i m a m i*, *simile*
- Measure 27: *p*
- Measure 30: *rall. molto*, $\frac{1}{2}$ CIII, *p*

49. MINIATURE II

Ricardo Iznaola

Cantabile (♩ = ca. 60)

The sheet music consists of six staves of music for a solo instrument, likely cello or bass. The music is written in 2/4 time, with some measures in 6/8 and 8/8 time indicated. The key signature changes frequently, including B-flat major, A major, and G major. The first staff (measures 1-4) starts with **mf** and *semplice*, with fingerings *m*, *a*, and *i*. The second staff (measures 5-8) begins with $\frac{1}{2}$ CI and includes fingerings *a*, *m*, and *i*. The third staff (measures 9-11) features fingerings *a*, *p*, and *m*, with a dynamic instruction *grazioso, distaccare il canto*. The fourth staff (measures 12-14) shows eighth-note patterns. The fifth staff (measures 15-17) includes a $\frac{1}{2}$ CI instruction and a *crescendo*. The sixth staff (measures 18-20) ends with a **p** dynamic and a *ritard.* instruction.

a Gloriela

50. EL JARDÍN DE LOS LAGARTOS

Ernesto Cordero

Tranquillo e misterioso ($\text{♩} = \text{ca. } 56$)

V p p a i m p m
 \circlearrowleft (5)

mp lasciare vibrare sempre

4 m i a m a p m p (4) i
(3) (2) (4) (5)

a tempo
poco rall. senza rigore di tempo

6

8 $\frac{1}{2}$ CV $\frac{1}{2}$ CV

10 CII CII $\frac{1}{2}$ CI CI

12 a i m i a m
 \circlearrowleft (4) (3) \circlearrowleft
 p p

14 CIII a tempo
(3) V
1 2 3 0 4 1 poco rall.

16

18 *poco rall.*

20

22 CII CII (2) (3) $\frac{1}{2}$ CV $\frac{1}{2}$ CV

24

26 CI CI (2)

28 *ten.* *perdendosi*

30 harm. XII (1) (2) harm. XII (1)

32 (2) *pp* *rall.* *ppp*

a tempo
1/2 CII ----- // -----
1/2 CV -----
mf *mp*

15 de Junio de 1900

51. BERCEUSE

Con moto ($\text{♩} = \text{ca. } 144$)

Richard Charlton

Con moto ($\text{♩} = \text{ca. } 144$)

$\frac{1}{2}$ CVIII — $\frac{1}{2}$ CVII — $\frac{1}{2}$ CV —

al Coda

$\frac{1}{2}$ CV —

$\frac{1}{2}$ CV —

$\frac{1}{2}$ CV —

a tempo

poco rit.

23

26

29

32

35

38

41

44

52. P.C. IN BLUE

Martin Byatt

Andante ($\text{♩} = \text{ca. } 108$)

The sheet music consists of 12 staves of musical notation for a single instrument. The tempo is Andante ($\text{♩} = \text{ca. } 108$). The dynamics include *mf*, *mp*, *f*, *ff*, *cresc.*, *rall.*, and *mp*. Articulations include slurs, grace notes, and accents. Fingerings are indicated by numbers (1 through 6) placed above or below the notes. Measure numbers 1 through 47 are marked above the staves. Specific labels include "CVII" and "CIII" in the middle section, and Roman numerals (XII, XIII, XIV, XV, XIX) in the lower section. The notation uses a standard staff system with a treble clef and a key signature of one sharp.

53. CANCION DE CUNA

Jaime M. Zenamon

Lento sostenuto

$\frac{1}{2}$ CII

molto espress.

$\frac{1}{2}$ CII

4

CII

$\frac{1}{2}$ CIII

CVII

CVI

14

CIX

$\frac{1}{2}$ CV

18

a m i 0

$\frac{1}{2}$ CII

CVII

CVI

22

$\frac{1}{2}$ CII

25

cresc.

$\frac{1}{2}$ CV

$\frac{1}{2}$ CIII

$\frac{1}{2}$ CII

1.

2.

rall.

p

54. SADMOOD

Andante

Jaime M. Zenamon

simile

etc.

$\frac{1}{2}$ CVII

CV

5

CV

CIII

poco menos como un coral

$\frac{1}{2}$ CIII

molto rall. (5)

al Fine

XII

XII

CI

17

accel. e cresc.

D.C. al \oplus
e Fine

Fine

meno

p rit.

55. OMAGGIO A A.CARLEVARO

Carlo Domeniconi

The musical score for 'Omaggio a A. Carlevaro' by Carlo Domeniconi, page 65, features six staves of music. Staff 1 (measures 1-3) starts with dynamic ***f***, includes a tempo marking **(3)**, and ends with dynamic ***p***. Staff 2 (measures 4-6) starts with dynamic ***f*** and includes a tempo marking **CIII**. Staff 3 (measures 7-9) includes a tempo marking **∅**. Staff 4 (measures 10-12) includes a tempo marking **♩**. Staff 5 (measures 13-15) includes a tempo marking **§**. Staff 6 (measures 16-19) includes a tempo marking **ff**. The score concludes with a final dynamic **Fine** and a tempo marking **V.S.**.

23 (1) (2)

(5) dolce

26

29

32 CI D.C. al \oplus poi: (4)

dal $\frac{5}{4}$
alla fine

56. ALBA

Carlo Domeniconi

6

mf

11

mp

16

21

26

cresc.

29

f

33

③

36

CIII

D.C. al

poi:

40

p i m a

p i m

i a m

XII

V

(rall. 2nd time)

57. ESTUDIO POETICO

George Zarb

Andante ($\text{♩} = \text{ca. } 76$)

The sheet music for 'Estudio Poetico' features eight staves of musical notation. The key signature is A major (two sharps). The time signature varies between common time and $\frac{1}{2}$ time. Dynamics include **mf**, **p**, and **poco rit.**. Fingerings such as 1, 2, 3, 4, 5, 6, and 7 are used. The lyrics are written above the notes in some staves, including 'a i m i', 'a p i m a p i p a', 'a p i m 3', 'a i m i m i', 'a p m i m a m i', 'm i m i', and 'i a m a m i m i'. The music is divided into measures numbered 1 through 18.

21

24

27

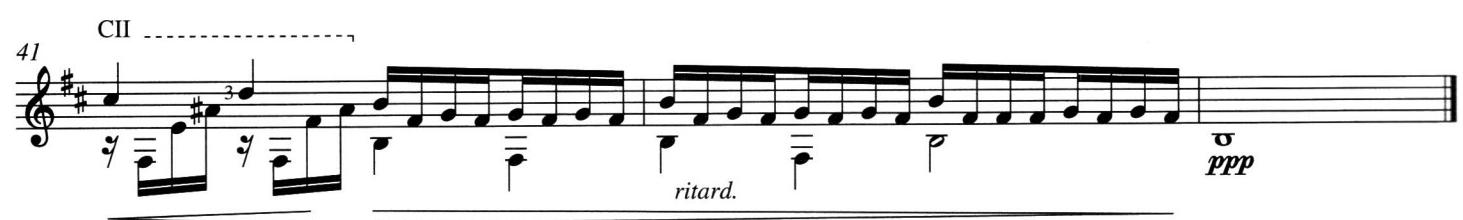
30

33

36

39

41



CII

ECH 750

à Robert Brightmore

58. AMERTUME No. 4

en sol mineur

Francis Kleynjans

Op. 79, No. 4

Pas trop vite, souple et expressif avec élégance

(♩ = ca. 112)

CI

bien lié et amplement chanté d'une sonorité moelleuse.

CI

5

simile

rall.

7

(2) CII

D.C. al

9

Cl.

rit.

11

Φ

avec force

13

Cl.

avec passion, désesparé

15

suspendre . . .

CIII

mf pp

59. HOMMAGE A TARREGA

Francis Kleynjans

Op. 79, No. 5

Tempo di mazurka (mais modéré)

(♩ = ca. 104 - 108)

Tempo di mazurka (mais modéré)
(♩ = ca. 104 - 108)

p souple, empreint d'une élégance sensuelle et langoureuse

CII

rit.

f

16

rall. molto

a tempo

CIL

f plus décidé

p (echo)

f claire

1/2 CII

CII

1/2 CVII

f

p (echo)

1.

2.

D.C. al Fine

25

8va XIX

f

p

60. CHANSON ‘POUR DELPHINE’

Lent et langoureux

Francis Kleynjans
Op. 84

Op. 84

Sheet music for Op. 84, featuring ten staves of musical notation for a solo instrument. The music includes various dynamics like *p*, *mf*, *f*, and dynamic markings such as *tasto*, *rit.*, *rall.*, *simile*, *a tempo*, and *très lent*. The notation uses a mix of standard musical symbols and unique, stylized note heads. The score is divided into sections labeled CII, CI, and XII, with specific measures numbered 1 through 24.